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ABSTRACT

The objectives of this handbook, prepared by and for instructors at the Community College of Vermont (CCV), are to assist in course planning, in keeping courses lively and pertinent throughout the term, and in evaluating student learning. The first section provides background information on the college, its history, its educational philosophy, its distinctive features, its competence-based approach to instruction, its largely adult, part-time student population, and what CCV requires of its faculty. The second section seeks to help the instructors "get started" by answering the following questions: What should I be thinking about as I prepare for my course? What resources are available to the students and to me? How can I incorporate learning skills and degree competencies into my course and teach the subject area? What aids are available in helping me organize potential objectives? What should my objectives be? The third section provides suggestions more closely related to teaching the course; these fall in the areas of creating a good learning environment, approaching homework with adult students, fostering student involvement, lecturing effectively, utilizing guest speakers and audio-visual aids, sensing instructional effectiveness, and dealing with difficult students. The final section discusses and makes recommendations concerning narrative student evaluations. (AYC)

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INSTRUCTOR HANDBOOK

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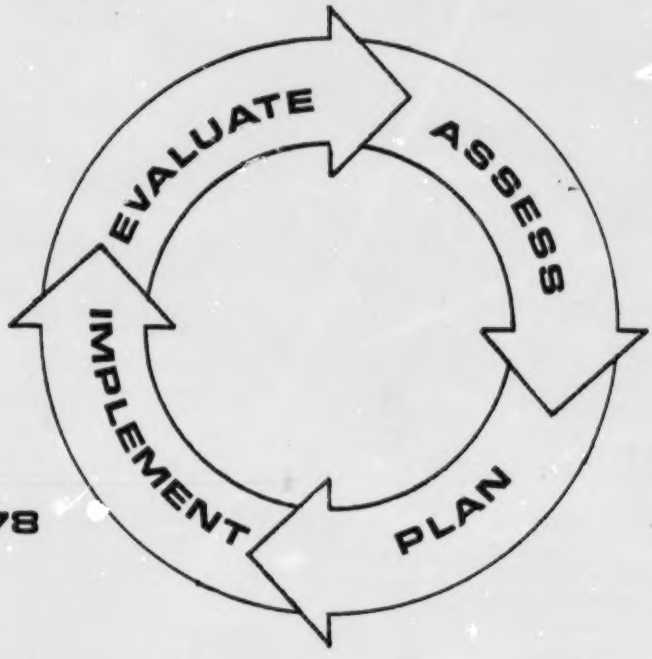

DECEMBER, 1978

JC 790 469

Dear Instructors:

Welcome to the Community College of Vermont (CCV) and a sincere thanks for your willingness to share your knowledge and skills with your community.

This Handbook is an almanac by and for CCV instructors. Its aim is to help you plan your courses, keep them lively and pertinent throughout the term, and make a realistic and appropriate evaluation of what students learn.

CCV Staff

ABOUT THIS BOOK

When we asked teachers what they wanted in a handbook, many said they would like everything that they could get their hands on. Almost as many said they needed the appropriate basics to help them work within the CCV system and with their adult students. We have tried to do a little of both. We hope that the handbook will stimulate a sharing of ideas and tips about teaching and learning among CCV instructors, staff and students.

The book is divided into four sections that can be used at different points over the span of a term. The intent is to provide information to assist you in the planning, teaching, and evaluation of your courses. Each section begins with some questions teachers have frequently asked. The material in the section attempts to answer them. Included with each section is a pocket page for regional information, useful teaching materials, sample forms, and extra write-ups. There is also a place for you to add your own material such as class handouts and planning notes.

The handbook is looseleaf, not bound, and we invite you to contribute suggestions.

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BACKGROUND

- What is CCV all about?
- What is CCV's philosophy or set of basic ideas about learning?
- How is it different from other colleges and how will that effect what happens in the classroom?
- How does the system work, and what do I have to do to meet the Colleges requirements?
- Who are CCV's adult students?
- On whom can I call if I have a problem or need assistance?

CCV IN A NUTSHELL

Established in 1970 and a full member of the Vermont State Colleges system, CCV is fully accredited by the New England Association of Schools and Colleges. The College enables Vermonters to continue their education locally, learning with instructors who often live in the same community practicing the skills that they teach. The College is open to any resident of the state, regardless of age, finances, location or previous educational background. CCV gears its services especially to people who, in the past, have been discouraged by high tuition costs, distance from campuses, family and job responsibilities, poor previous education experiences, and limiting admissions policies.

To accomplish its mission, the College has developed and implemented a model system that has gained national recognition and prominence. By successfully providing links between learner needs and available resources, by effectively using community talent and facilities, CCV is able to provide convenient, low cost, quality education.

At CCV, it is common to find a secretary teaching office skills, a craftsperson sharing his/her art, a lawyer teaching law, a town official teaching a class in local government, or a day care director teaching a child development course. Learning experiences are held in local schools, office buildings, churches, and other community buildings.

The College also offers a degree program in which students develop individualized study plans addressing ten areas of competence. Each student works with a trained counselor/instructor and other students to draw up a "contract" in which goals are set and competence identified appropriate to his/her own area of interest. A Local Review Committee made up of a student, a community practitioner, a teacher, and a CCV staff member works closely with the student and counselor to guide and validate the learning contract. Many teachers have found that service on these committees is a useful and rewarding experience.

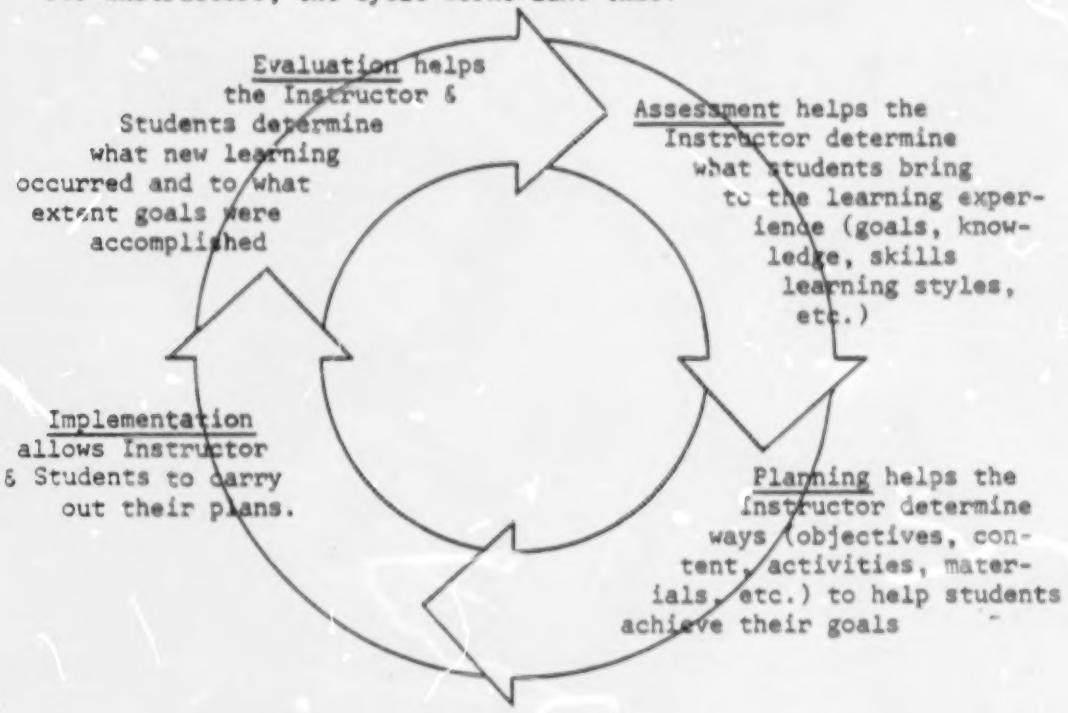
There are almost as many reasons why people choose to teach for CCV as there are teachers. Some find that sharing their skills with other adults is the "highlight of their week", some view it as a community service, some teach to sharpen and enrich their own knowledge and skills and others claim that the money is at least helpful as they try to keep up with their bills. Whatever your particular reasons for joining CCV, we hope that you have a productive and rewarding experience.

PHILOSOPHICALLY SPEAKING...

Community College believes that an important purpose of education is to foster self-reliant learners - people who have learned how to learn. Self-reliant learners are defined as those who can:

- Assess what they have learned and what they wish to learn,
- Plan ways to reach their educational goals,
- Implement their plans, and
- Evaluate their new learning.

For instructors, the cycle works like this:


Assessment helps the Instructor determine what students bring to the learning experience (goals, knowledge, skills learning styles, etc.)
Planning helps the instructor determine ways (objectives, content, activities, materials, etc.) to help students achieve their goals
Implementation allows Instructor & Students to carry out their plans.
Evaluation helps the Instructor & Students determine what new learning occurred and to what extent goals were accomplished

Underlying this approach is the conviction that learning progresses through the constant interplay of thought, action, theory and practice. People learn both by doing and by reflecting on what they have done.

For instructors, the pervasive theme of continuous evaluation of one's learning appears most prominently in the writing of objectives, mid-term evaluation of students' learning and the writing of narrative evaluations.

DISTINCTIVE FEATURES OF CCV AND SOME OTHER COMPETENCE BASED COLLEGES

A "program" identifies certain skills and knowledge that must be learned, but does not specify how they must be learned; students have a broad choice in developing their own curriculum.

Learning acquired from experiences, present jobs, courses, independent studies, community volunteer service, and more may be applied toward receiving a degree.

At the end of a course, written evaluations are done by the teacher and student. The narrative focuses on what the student knows and can do as a result of the course activities.

A final transcript shows the skills and abilities a student has accomplished, descriptions of courses and independent studies taken, narrative evaluations done by both teacher and student, and other appropriate documentation.

An Associate Degree is awarded after a student has demonstrated the skills and knowledge set down in his/her study plan. There is no time limit for receiving the degree.

This system certifies that a student, on completion of a course or program has specific abilities in an area described in the course description.

HOW IT MIGHT WORK IN A CLASSROOM CONTEXT

The instructor and student work together to make the goals of the experience explicit and as unambiguous as possible.

The instructor's role often becomes creative, exciting and productive. He/she metamorphosizes from a talking textbook to an accomplice in learning, variously counseling, lecturing, organizing, and assessing.

The emphasis shifts from 'covering' content to 'uncovering' learning goals and ways of reaching them.

Individualization of goals, content, methods and requirements is permissible, often commonplace. Predetermination of the objectives by the instructor is more tentative.

The learning group need not march lock-step. The pace and methods of instruction can be varied to accomodate students who are progressing at different speeds.

Prior knowledge of exam questions is not an honor code violation. In fact, tests and grading criteria are usually "public" from the outset. When the student can demonstrate mastery of a desired skill or knowledge, he/she moves on to other goals. Students are not judged in relation to classmates, only in relation to how well he/she has met the agreed objectives.

HOW THE SYSTEM WORKS

Classes and learning experiences of prior term are in full swing.

1. Questionnaires, interviews, and advisory committees are variously used as Community College staff collect curriculum ideas and course proposals from the community for the coming semester.

...about half way through the prior semester.

2. Prospective teachers are called and interviewed.

3. Instructors plan their courses with assistance and materials from Community College

...there is still about a month left in the prior term.

4. Teachers and College staff collaborate to produce the College catalog which contains individual descriptions of each course, its location, tuition, and a short biography on the teacher.

5. Teachers continue to plan their courses, framing up a tentative set of objectives or planned outcomes which are descriptions of what skills, talents or knowledge they feel students can be expected to develop during the course.

...two to three weeks before classes for this semester begin.

6. Often teachers meet with College staff and students at the first night of registration for an orientation meeting with staff and to have a chance to talk about their course plans to prospective students.

7. Students register during the next two weeks.

classes begin.

8. Teachers present their tentative course objectives, methods, content, and completion requirements to students on the first night of class. Organizing a phone chain, collecting materials fees, taking attendance, citing where relevant books can be bought or borrowed can be done as well as beginning the teaching-learning process.

9. During the first several sessions, students are encouraged to make suggestions and amendments to the tentative course plan, which then becomes the final course description.

10. College staff circulate from class to class during the term to share new materials with instructors, provide helpful observations for instructors, and to get a sense of what would be appropriate offerings for the next term.

...Usually between third and fifth class.

11. Each Instructor mails a copy of the final course description, including objectives to CCV. College staff in turn type and produce copies for each student, and, with guidelines for writing narrative evaluations, return the packet to the Instructor.

...last two or three classes.

12. At the end of the term, teachers write narrative evaluations which reflect each student's performance to the stated objectives of the course.

13. Students write narrative self-evaluations of their work and suggest some tentative next steps relative to the stated objectives of the course.

Last class or very soon there after.

14. Teachers collect and return the completed evaluations to Community College. Narrative evaluations are kept on file there to serve as the basis for students' transcripts.

WHO ARE YOUR CCV STUDENTS?

This is certainly not an easy question to answer, partly because your students will, we are sure, be different in many ways from any others. If things go true to form, however, your class may include a unique combination of high school drop-outs, professionals, laborers, college graduates, and people of all ages. We do know that adults in a typical class bring varied experiences and needs. Besides differences of intelligence, achievement and motivations, each adult also has a distinct learning style and a unique, often strongly held set of learning goals.

During the last few years, we have questioned students and teachers in an effort to build a meaningful profile of our adult learners. With hopes that added understanding will help your teaching efforts, we would like to share these thoughts with you:

The Adult Learner:

- brings extensive experience to the learning process. Don't hesitate to draw on this whenever appropriate. Also, learning will take place more rapidly when facts are related to the experience of the learner.

- is in your class for a purpose and he/she often wants the course to have immediate usefulness. If you can match, at least to some extent, the course content to the students goals, learning will be more efficient. This is one reason why we emphasize the negotiation of objectives.

- often has several obstacles. Job and family responsibilities can add up to a shortage of time and a lack of good places for study. Many students report that tight finances are a problem. Other obstacles reported include a lack of self-confidence, poor study skills and problems at home. We also know that sight and hearing are slowly declining along with reaction time. An adult's general pace may be slower but the goal remains the same. Although many adults need more time to learn, they may have high expectations for themselves causing some frustrations. Adults often make the mistake of allowing themselves less time than they need rather than more.

In spite of some handicaps, adults can be eager and efficient learners. A broad background of experience, sense of purpose and high motivation can combine to counterbalance any handicaps. The decision to re-enter school after a lapse of several years is a significant one. There are some doubts in his/her mind; "Can I learn at my age?", "Did I make the right choice?", and "What effect will this have on my family?". On the other side are feelings of hope, renewal, and optimism. With understanding, sensitivity and encouragement, you will be able to nourish and strengthen this important decision for your adult learners.

Some Additional Thoughts:

- Adults usually have immediate short term goals, so plan class work in terms of those needs.

- Have a well organized presentation; most adults prefer a business-like approach.

- Students may have to drop out of your class for reasons (child care problems, transportation, etc.) which have nothing to do with your teaching or their interests. An early call to a CCV counselor can often help overcome these problems.

- Because reading and writing may be a struggle for some of your adult students, assignments may have to be short and every effort acknowledged and encouraged. (Polled students showed a preference for direct experience, lecture and discussion as learning modes.) You may want to recommend other courses to students, e.g. writing, study skills, etc.

- Every learning experience has the potential to promote "self-reliance" or self-directedness and yet many students prefer the safety and security of a teacher directed approach. Our experience has been that students get "turned on" to taking a more active role in the course as the term progresses.

- Many of our students need financial aid in order to further their education. Because of frequent delays with financial aid procedures, some students may have difficulty getting texts and materials on time.

Adult Learning Styles:

Adult learning styles vary from a preference for the abstract to a liking for concrete experiences; and from a passive to a very active role in the learning process. In order to both meet existing styles and challenge students to extend their learning skills, plan to vary your teaching approach from concrete experiences, using such things as role playing and exercises, to lecture, discussions, media presentations, reading and writing assignments.

A Brief Glance at CCV's Students:

- Average age of students is 30 years.
- Approximately 2/3 are women.
- The majority are employed.
- More than 1/3 list the desire to acquire job-related skills as their primary reason for attending.
- About 50% are interested in CCV's Associate Degree.
- 80% have said they have no access to other higher education programs because of cost or distance.
- 8 miles is the average distance travelled to class.
- About 1/3 receive some sort of financial aid.

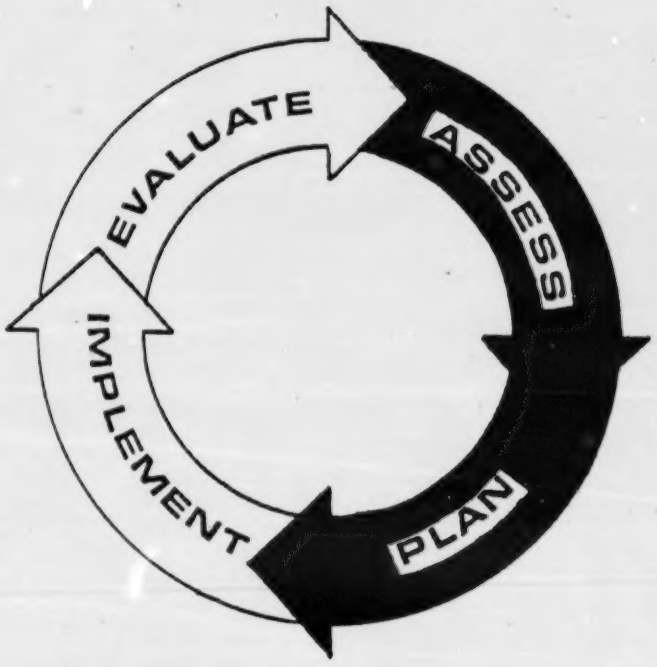
A CHECK LIST FOR INSTRUCTORS

There are certain requests that CCV makes of its instructors to ensure that students are receiving quality learning opportunities. The College feels that each step is essential to the development of self-reliant learners who are enrolled in a competence-based College.

Instructors, in the process of helping students learn,	See Page
☐ Write a course proposal that includes some of the basic objectives, methods and materials designed to achieve specific goals.	Pocket Page Sect. 2
☐ Sign a contract with the College.	
☐ Engage in an orientation procedure with CCV.	
☐ Create a preliminary course description including goals, objectives or planned outcomes; activity; content; and completion requirements.	11
☐ Select appropriate books, films and other learning resources and arrange for their procurement with the CCV office.	9
☐ Re-negotiate the course objectives with students to reflect their needs.	18
☐ Submit the final course description to the CCV office (before the fifth session).	
☐ Maintain accurate attendance records each week and submit them to the CCV office as requested (at least every three weeks). This is to enable the College to contact non-attending students, students on a waiting list, and the necessary financial aid officials.	
☐ Maintain on-going evaluations of each student's progress toward the goals and objectives of the learning experience.	26
☐ Provide written narrative evaluations describing each student's new learning, to what extent the course objectives, goals and completion requirements were accomplished and other pertinent observations about the student's learning.	31-36
☐ Return all evaluation, attendance and other forms to the CCV office within ten (10) days of the last session in order to receive their final pay check.	

GETTING STARTED

- What should I be thinking about as I prepare for my course?
- What resources are available to the students and to me?
- Besides objectives for my subject area, in what ways can I incorporate learning to learn skills or some of your degree competencies into my course plans?
- Are there any aids available to help me organize and get our tentative objectives written down?
- What should good objectives be?
- What is the course description form and how do I use it?
- Do you have any tips for the first night of class?



Now you know something about CCV and adult students, it's time to think about specific components of your course. If you have the opportunity, try to find out who some of your students are likely to be. Think about what resources might be appropriate to their needs and to the course as you see it.

The processes of assessing your students' needs, and planning and evaluating the learning that is going on are continuous. You may wish to talk to students, other teachers and CCV staff to help you generate ideas and plans. Think about how you will evaluate your students and your course. Although you may plan your course today, expect it to change and grow as you include your students' and your own new ideas and goals in it.

At registration you may be able to learn more about your students. Once your class begins, you will have the opportunity to more fully assess your students and, with their input, finalize the course plans.

RESOURCES

In its efforts to serve the educational needs of its students, CCV is committed to maximizing the use of existing resources in the community and to providing access to information and materials not readily available locally. The use of a variety of learning resources (field visits, guest speakers, films, books, video tapes, etc.) can greatly enrich a learning experience. To help you discover and make productive use of various resources, there are Resource Advisors available at the College. While they may offer ideas and suggestions, the selection is ultimately yours.

THE CCV RESOURCE FILE has information about a variety of books; bibliographies; catalogs of films, slides, and filmstrips; and names of organizations, agencies, businesses and people who are available to you. A perusal of some of the materials in the CCV office may spark an idea and/or unearth new materials for you and your students. The College continually tries to add to and update its Resource Files and, of course, contributions in the form of information about materials, ideas, and people are always welcomed.

YOUR LOCAL LIBRARY has a wealth of books, tapes, records and films available for FREE use by you and your students. The inter-library loan makes 1,500,000 volumes including those at UVM and the various public and private colleges, available at your local library. CCV also has a Library Fund that provides for the purchase of appropriate materials to be placed in local Libraries. Your recommendations may be given to the Resource Advisor.

CLASSROOM MATERIALS used by the students must be purchased by them. Students appreciate it if their costs can be kept at a reasonable level. Be sure that the text you choose fits you and your students' course objectives and that it is readable by:

- people who have a wide range of reading abilities;
- people who may have no more than a passing acquaintance with the subject;
- people whose only reading time may be the final half hour of an exhausting day.

It usually takes about six weeks to receive books from the publishers. Therefore, please inform your Resource Advisor of your choice of materials with enough lead time to have them available prior to the first class session.

AUDIO VISUAL MATERIALS such as films, slide sets, film strips and transparencies are available for nearly any topic (from Abnormal Behavior to Zeppelins). Funds are available for the rental of those materials that are not obtainable through free loan. The Resource Advisor has many catalogs and can make arrangements for you if given adequate notice and alternate use dates.

EQUIPMENT for audio-visual materials and classroom demonstrations can be arranged through the Resource Advisor. CCV owns video equipment (a porta-pak, camera and monitor) and has access to projectors and other A.V. equipment. While the Resource Advisor will order and schedule items for your use, it is the instructor's responsibility to pick up and return the equipment and materials.

IF POSSIBLE ...

The College encourages students to talk with instructors during or before registration. It is an ideal opportunity for you to learn of students' interests and aims in time to incorporate them into your course plans. Likewise, prospective students can get to know a little about you, your background, and your tentative objectives before they actually enroll.

Some useful topics to discuss:

- What are the student's aims in taking the course? What does (s)he hope to get out of the course?

- What is the student's background in the course area? Has (s)he had any previous related courses or relevant job experience?

- As the course will be a partnersnip of sorts, what does the student feel (s)he can contribute?

- Should the student be aware of any particular completion requirements (e.g. tests, projects, number of absences, regular homework, etc.)?

- What sort of course commitment do you expect from your students?
  - regular attendance
  - 2 hours work outside of class per week
  - 6 hours work outside of class per week
  - it depends

- Are there any special fees for your course of which your students should be aware?

- Are there any books in local libraries you want to recommend for those who want a head start on their reading?

- Find out if the student has any special problems which might affect his work in this course (unreliable auto, baby sitting problems, etc.).

- Have you an outline of your goals and probable content to give students?

- Take a few moments also to share with students your background in the subject and your interest in teaching it. Your background and specialities will be of particular interest to students who may seek specific outcomes.

COURSE DESCRIPTION FORMS

The Course description form is an integral part of the instruction, evaluation and student record system at CCV. When completed, it describes:

- the course in terms of what students will know or have mastered
- the content of the course
- the method of instruction, and
- the completion requirements.

Use Your Course Objectives To:

1. Suggest learning goals for the course. State these as specifically as possible in terms of what the student should know or be able to do at the end of the course.

2. Serve as a basis for discussion of students' and your expectations for the course.

3. Help you choose teaching methods and course content appropriate to the specific learning goals.

4. Help you distinguish between what is taught and what is learned.

5. Decide on the boundaries and the amount of material you plan to present in your course.

6. Help you suggest realistic completion requirements with which to appraise the students' course work.

7. Clarify and define your completion requirements; that is, make sure that you and your students have some way of evaluating how well students have mastered course concepts or skills (projects, quality of questions asked in class, exams, term papers, oral reports and attendance).

8. Serve as the basis for writing a narrative evaluation of the students' work at the end of the course.

COURSE TITLE:

INSTRUCTOR:

TERM/YEAR:

COURSE DESCRIPTION

A. Goals, Objectives, or Planned Outcomes

To be described from the student's viewpoint
In what does the student hope to be proficient at the end of the course?

Caution: make sure that the objectives can be realistically accomodated within the time alotted!

B. Methods and/or Content

The content is what you did in the course the method is how you did it.

C. Completion Requirements

1. Each student will write a narrative self-evaluation statement at the end of the course.

Describe what has to be done by the student for her to be recognized as having "completed" the course.

#1 here is required in all CCV courses, on-the-job learning experiences and independent studies.

D. Other Information

List here book and film titles, field trips guest speakers.

AS YOU WRITE YOUR OBJECTIVES, THE FOLLOWING QUESTIONS MIGHT BE HELPFUL:

1. *If our goals are obvious, and if we discuss them, why write them down?*

   - A good practice in any contractual relationship which clarifies expectations and assumptions is to put all verbal 'understandings' to paper.

   - Writing the goals down will make them clearer, reveal contradictions and ambiguities.

   - Learning doesn't happen in a straight line (thank goodness). The class will follow an unexpected diversion, pursue new goals as they arise, explore a tangent, or get trapped down a cul de sac. It's always nice to have a map of your original destination handy if you do get lost.

   - Late-comers, voyeurs, and prospective enrollees will also want to know what they're buying into.

   - When you look over your shoulder at the end of the experience, there's a certain healthy feeling of accomplishment knowing how far you've come, how much you've grown, how much you can do now that you couldn't do before.

2. *Who is going to read them?*

   - Everybody who is involved with the experience: you, your students, the college, other students, staff, future teachers, some faraway registrar assessing the experience for "credit".

3. *If we write the goals down, and they change, haven't we painted ourselves into a corner? Can we still update them?*

   - You bet. It is useful to treat the objectives sheet as a working document to be periodically inspected and revised (if necessary). If you do change direction midstream, everyone will have a chance to renew his contract.

4. *What should good objectives be?*

   - Good objectives should be simple statements of what students will know or be able to do at the end of their study. In particular try to make them:

     a. Specific to the subject: Remember that some people who will eventually read your course description might not be very familiar with your subject matter. Objectives about the subject itself should be as specific as possible. Broader objectives of skills not related directly to the subject should be secondary.

b. Student Centered. By way of cultivating self-reliant learners, it is helpful to write objectives from the student's vantage point. The phrases and verbs you use in your objectives can reveal a lot about your approach to teaching.

Instructor Centered	Student Centered
"The course will cover..."	"The student will be able to..."
"We expect to undertake..."	"The student will demonstrate..."
"The study will consist of..."	"Each student will understand..."
"Major objectives of this course are..."	"Students will appreciate..."

c. Comprehensive: List objectives which are absolutely essential for students to master in order to complete the course. The should be preserved at any price. Those which are desirable, however, can be made negotiable.

d. Understandable: Postman and Weingartner in their book "The Soft Revolution", summed it up nicely:

> *"If an idea cannot be expressed in language that a reasonable attentive seventh-grader can understand, someone is jiving someone else."*

e. Where possible, try to be specific as to HOW WELL the student will know or be able to do something. Specify how deep you think the student should go:

FAMILIARITY - emphasis on simple recall and awareness: "Bertrand will be able to identify..."

MORE ELABORATE COMPREHENSION - where the person "grasps the meaning", can paraphrase, summarize, describe, explain and simplify.

ABILITY TO APPLY - person takes appropriate principles and uses them: she can compute, construct, interpret, prove, make, draw, demonstrate, participate, perform, predict, present, solve.

ANALYSIS - can break knowledge or skill into parts, dissect it, fuss with it, rearrange, reorganize it, make inferences, draw conclusions, form generalizations.

SYNTHESIS - can put it all back together again in a new or exciting way. Design, develop, produce and write. Beethoven, Michaelangelo, Betty Crocker had long suits in this one:

5. *How can my students and I write some objectives so they are broader than content and are related to the skills degree students need to address the 10 areas of competence?*

- Student objectives may include some of the following:

to improve the basic skills of reading, writing or mathematics.

to learn to make comparisons between different theories or ideas.

to learn to link theory with practice.

to think clearly, critically, and creatively.

to learn scholarly inquiry and scientific investigation.

to learn the elements of constructive criticism.

to understand myself better, to be aware of my individual strengths and weaknesses.

to be able to solve problems, make decisions, and deal with information.

The following example shows how objective setting worked out for one class:

COMMUNITY COLLEGE OF VERMONT
Washington County Site

COURSE TITLE: Batik

INSTRUCTOR: Sandra Shenk

TERM/YEAR: Spring 1976

COURSE DESCRIPTION

A. Goals, Objectives, or Planned Outcomes

Degree students will have the opportunity to work on many of degree program goals during this course. The following goals will receive emphasis:

Objectives here are defined by competence. It's not necessary to write them this way, but "a helpful exercise" noted the instructor.

1. Problem solving and decision making: Students will frequently need to choose a design and then figure out which techniques for applying the wax and dyes will best implement their particular design.
2. Creative thinking: Through image finding, discussion and questioning of each other's and one's own design sketches, potential (or lack of) for good design.
3. Inquiry, testing and evaluation: Students will be spending the largest part of class time working with wax and dye on cloth and encouraged to ask about techniques, test out new or different ways of applying wax and dyes and try different ways of using their completed batiks and to evaluate the results.
4. Significant knowledge in the craft of batik and also some knowledge in textile design and color theory.
5. Self awareness and acceptance: Emphasis in increasing confidence in one's creative abilities. I feel that this particular medium, due to the quickness with which one must work when applying wax, allows for and is conducive to letting people feel much freer about design and their own creative abilities in general.

B. Methods and/or Content

For the content of the course please refer to the sheet entitled "Image Finding and Projects".
Methods: Each session will begin with a discussion of one technique of wax and/or dye application using slides or samples of batik to exemplify the technique. We will also discuss the students' own work in their sketch books at the beginning of each session as related to their image finding assignments. The rest of the class will be devoted to work on batik projects.

c. Completion Requirements

1. The 5 image-finding assignments
2. The 5 projects
3. An evaluation of the methods used by the instructor, the content of the course and an evaluation of the students' own work.

THE FIRST SESSION

1. Arrive at your classroom early to see what changes you might make in the setting. Make it comfortable! If you intend to set an informal, easy, give-and-take atmosphere, you might arrange the chairs in a circle.

2. Hand out any schedules of films, speakers, field trips, etc. Also, inform students of any books, materials, fees or other costs.

3. Imaginative and not-too-lengthy first night activities are good ways to get to know the variety of talents and backgrounds in your class. In an auto mechanics class, for example, one instructor held up different pieces of an engine for students to identify. Along with questions about what kinds of cars people drove and for what reasons, the instructor got a clear idea of the background of his students in the subject area.

4. Take attendance and discuss its importance for your class. The students and you should have consistent expectations about this. After class, notify the regional registrar of students who have not shown up; there may be a waiting list for the class.

5. Don't be surprised if a CCV staff member stops by. Staff are out frequently during the first weeks to be sure that facilities are open and classes are underway smoothly.

6. Set up a phone chain/relay system for getting messages around to class members in case class has to be cancelled. Discuss what, if any, holidays are going to be taken off and when class will be made up.

7. Explore/discuss the students' and your own background in the subject area as a means to help you in planning the course.

8. Discuss the importance of setting class objectives, their relationship to the evaluation, and why it is vital that all students participate. Present your ideas for the course and have students comment and question. Let them think over their ideas and bring them in the following week.

9. The topic of learning and teaching styles and their importance can lead to a useful and exciting discussion.

10. Discuss homework.

NEGOTIATING OBJECTIVES

As you know by now, the College puts a lot of emphasis on helping students become more self-reliant learners. The ability of the student to actively engage in the complete learning cycle from assessment and planning through evaluation is one of the hallmarks of self-reliance. One way to put this into practice is for instructors and students to negotiate before course objectives are finalized. Not only does this allow active student participation, it provides some assurance that instructor and students will be working from a common base toward a common goal.

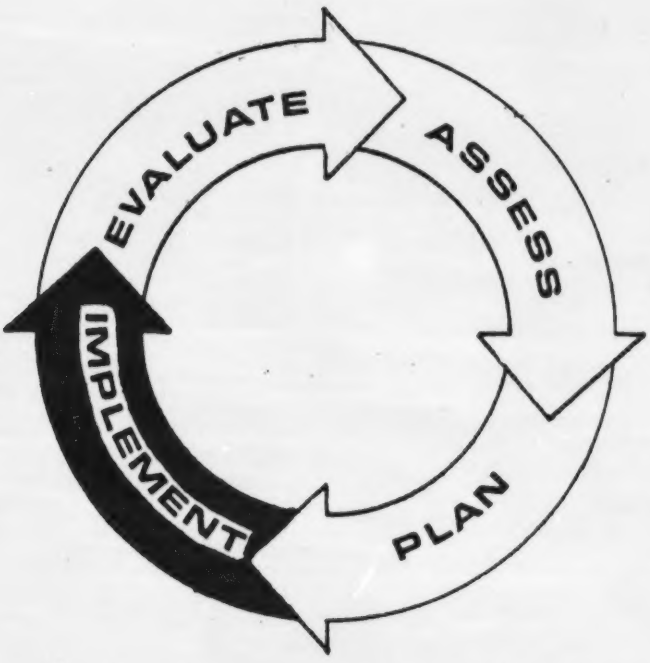
If properly done, objectives are statements of what a student will know or be able to do as a result of the learning experience. Good assessment procedures will develop some common understandings of what students and instructor bring to each other in the beginning. The negotiation process allows the objectives to reflect to some degree the common understandings gained through assessment. It does not mean that students tell instructors what to teach or how to teach. It may mean some change in the instructor's initial plan to allow for student input. It also may mean a modification of student expectations resulting from increased understanding of the instructor or helper.

Some instructors like to take about an hour of the first or second class to brainstorm student responses to a set of questions such as; why did you come to this course?, what do you need to know or be able to do?, how do you think you can learn it?, and how will you know when you know it? Other instructors have effectively used a simple questionnaire that solicits the same kind of information. (See pocket page for samples of these methods.) One instructor gets at the same information with a personal letter from each student to the teacher. This is done as a homework assignment to be prepared for the second class meeting. Besides finding out more about each student's expectations, valuable insight about writing skills and ease with language is obtained. It is made clear that confidentiality will be maintained while expressed expectations are shared in the second session.

You may choose to use any of the above ideas, combine or adapt them, or invent a method suitable to your style and needs. We do feel that giving serious attention to this learning activity will be well worth the effort.

MOVING ALONG

- What are some characteristics of a good learning environment for adult learners?
- What is an appropriate way to approach homework with part-time adult students?
- How can I get my students actively involved in the subject?
- How can I deliver effective lectures?
- If I want to use guest speakers and audio-visual aids, how can I help students get the most out of the experience?
- Are there productive and relatively painless ways that I can keep in touch with how well the class is going?
- What do I do if I have a difficult student or two in my class?



PLAN TO TAKE CONTROL OF THE LEARNING CLIMATE

Pace, style of learning and setting are important ingredients to bear in mind. Below is a partial inventory of conditions which are conducive to adult learning.

The learners feel a need to learn

- personal relevance is important
- activities make use of the experience of the participants.

The setting is characterized by

- mutual trust and respect
- mutual helpfulness
- freedom of expression
- acceptance of differences
- physical comfort.

The learners perceive the goals of the course to be their goals

- they should have a major role in deciding the course objectives
- they ought to have a sense of progress toward their goals
- they ought to be helped to assess their accomplishments.

The students assume a share of the responsibility for both the planning and the day-to-day operation of the course

- their commitment to its success will increase.

Active participation for everyone is built in

- even for adults, a 2+ hour class is interminable if you're passive.

Almost everyone has the capability to learn almost anything, if given enough time.
If our goal is learning, it makes sense where possible to have the pace of instruction correspond to the speed at which the student learns.

- Howard Johnson

SOME TEACHING TIPS

On Homework:

Students juggling evening course work with job and family responsibilities have a limited time for homework assignments. Because of these time constraints, you might try to minimize frustration on everyone's part by making your assignments to the point and easily understandable.

- Take a few minutes to explain the purposes of the assignment and your expectations. Make it clear how the assignment builds upon the work they are doing in class. If possible, try to integrate the assignments with regular class discussion, rather than tack it on to the end of a busy class.

- Allow time for questions about the assignment. When you next meet, spend some time talking about it. Your respect for the value of students' time and effort will become obvious.

- Pace the assignments. If you have a class of full-time Community College students, your assignments will be competing with those from three other classes. Either for this reason or because some students become intimidated by the "size" of a project, help them to overcome the temptation to let everything slip until the end of the term. A large term project, for example, may become more manageable if it is broken into smaller weekly tasks.

- Well-designed assignments can be used as deliberate confidence-building exercises and as a stimulus for student interest in the subject. Set your expectations low enough to assure that students will undertake the assignments enthusiastically, with a sense that they can complete it well. You may be surprised by the number of students who will elect to go beyond the minimum requirements.

On Leading Discussions:

Wilbert McKeachie wrote a book called "Teaching Tips: A Guidebook for the Beginning College Teacher". In it, he provides several applicable ideas for keeping your class afloat:

> Buzz Sessions: To encourage participation and for change of pace, you can divide your class into small groups, with each group taking a particular issue. Have a speaker for each group represent its point of view. Caution: the summary reports to the group can be tedious if they are simply a long-winded rehash of what went on in the smaller group. Occasionally summarize discussion during your class. It's a good way to bring everybody back together and to stimulate comment about a particular point of view.

In discussion, be sure that everyone is clear about the purpose of the discussion. McKeachie notes that: "studies of business conferences have found that one of the most common causes of dissatisfaction is the member's failure to understand the purpose of the convention."

WATCH OUT for the group tendencies toward conformity of view. Elicit minority opinions.

Periodically underline main points or exciting insights, but avoid:

- simply repeating what was just said (and then try to take credit for it!)
- grading each contribution by over-reaction either positive or negative.

A discussion should not be simply a group grope or a noisy way for students to "discover" for themselves what you already know is "right". A discussion session should not be a "stocked pool" where students fish for your conclusions.

Classmates are often in a unique position to understand where a fellow student may be experiencing trouble. Ask your advanced students to work with less experienced people. It'll free up your time, invest a sense of commitment with the students and give them an opportunity to do some creative problem solving.

> *"Once you've learned how to ask questions - relevant and substantial questions - you have learned how to learn and no one can keep you from learning whatever you want or need to know."*
>
> *Postman & Weingartner*

On Role Playing:

Back to Professor McKeachie who outlines six good purposes for role playing:

- To give students practice in what they have learned.
- To illustrate principles from course content.
- To develop insight into human relations problems (in any subject).
- To provide a concrete basis for discussion.
- To maintain or to arouse interest.
- To provide a channel in which feelings can be expressed under the protective guise of make-believe.

When you use role-playing, use two or more presentations of the same situation, with different people in each. Try not to draft people but ask for volunteers.

Those in the audience should identify specific things they plan to look for as the role-playing takes place.

Steer discussion from an analysis of the reactions for specific participants to an analysis of "people in general".

Participate in the role-playing with your students.

Use cassette tape recorders if you want to be able to critique role playing or interview sessions later on. Tapes can also form the basis of good student projects.

Suggestions for Lecturing:

- Project your voice; don't give a lecture if you have a sore throat! Lectures take a lot of energy.

- Synthesize. Your job in a lecture is to make a few points well. An anecdote from television documentary "60 Minutes" provides the moral: for every quarter hour segment produced, at least 15 hours of filming must be done ahead of time. Since a lecture is basically an audio-visual presentation, you will be in the same position of having to sift critical points from a wealth of material.

- Encourage your students to take notes.

- Summarize along the way. Plan your lecture to include summary statements of important points.

- Keep it varied, but not distracting. Vary the pace of your presentation, allow questions, or include an audio-visual show with your remarks. Your lecture need not be a panavision production but there is much to be learned from using short film clips or slides with your lecture.

- Go slowly with references to books or other source material during the lecture. Either list the reference works on a handout to be distributed after class, or write it on the board before class and refer to it during the lecture.

- Don't show and tell. As with handouts, be careful when you simultaneously lecture and have a visual presentation. Keep your maps or overhead projections comprehensible.

- If you lecture at every class, begin with a review of your comments from the week before, and allow for discussion.

- CCV has videotape equipment available at some of its regional sites. If you want your lecture video-taped to critique your style, call the College.

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Ground Rules for Guest Speakers:

> *(YAWN), Say, ah, I dunno what you've been doin' in your class, but, ah, here is some of what I do and, uh, let me run some of it past you..."*

Ouch. If you've ever been in a class where the guest speaker began like that, there is a good possibility that you dozed off before the speaker ever started.

To Make the Most of Guest Speakers:

- Brief your guest well in advance of his presentation. Describe the make up of the class and particular interests of students that they might "key" their presentation to. Share syllabus and other pertinent materials.
- Tell your students, one or two classes prior to your guest's presentation, about the information and background the person can offer. Draft a list of questions which the class would like to ask the speaker.
- Make up your own list of questions for your guest from your vantage point as an instructor and use them "to keep the ball rolling" if discussion falters.
- Introduce your speaker to the class members. Use those name cards you saved from the first night of class so that the speaker may address students by name and not from the distance of "I think it was you over in the corner who made that point".
- Give your guest some feedback. Call, or drop a note of thanks.

"Handouts", (believed to be a distant cousin of "freebies"), can be cumbersome if your guest distributes them and then begins to speak. A wad of printed material is distracting and confusing, because students are uncertain if the presentation is based on the handouts. If the material is background information or further descriptions of what the speaker intends to address, he will do everybody a favor by holding off and making the material available at the conclusion of his presentation.

Mediating Media:

Important details to consider before using media in your class:

- Do you know how to run the projector? If not, call the college for a quick lesson.
- Have arrangements been made for the delivery and return of your equipment and films?

Too often, teachers have drawn fire from students for "filling space", "taking the class off", "padding their classes", or worse (if not uncomfortable), "leaning on film" to get them through their classes.

Audio-visual media are only "filling space" if they do not relate to the purposes of the course. You will only be leaning on a film, for example, if you do not take the advantage or the opportunity it provides you to see the subject from the student's perspective.

The College has considerable information about print and non-print media and equipment. Call your regional CCV office for details.

Media can be Used Effectively to:

- Break the pace of your class. In whatever form, media are simply different styles of teaching. Use them to introduce new topics or to reinforce old ones.

- Allow you to play student for a while. Since you and your students will be reacting to the same material, you will have an opportunity to run an informal check on how well your students are learning, and review your perceptions of the material. Participation with your students in discussion of films and any other opportunities will strengthen the cohesion of the group.

- Present a lot of material in not much time. In one sense, that is the definition of a good film. Not only may it be well organized, but it may show material which you simply do not have the wherewithal to provide. Science teachers, for example, are doubtlessly grateful for the films which depict the development of micro-organisms or the slow motion photography highlighting plant development and life cycles.

- Last Minute Thoughts: Twentieth century public media have done a fine job of making people passive to audio-visual materials. When you use a film or tape, have students state what they expect to gain from the presentation and then write down their reactions to it immediately after they view it. Notes taken on a film can lead to substantive discussions afterwards. And it is a good way for students to check their listening and observation skills.

- The film you've chosen is your substitute teacher for the night. Critique it. Make sure it accomplished what you wanted.

Odds and Ends:

Try to look around for "Hands" fairly often. Better still, encourage the students to call out to get your attention. There are few things as frustrating to a student as waving an arm in wild confusion while the lecturer is busily absorbed in intimate conversation with the blackboard.

The things that trouble the students may not be the same as those that gave you difficulty. Make sure that the question you answer is the same one the student asked.

If the room is large, have everyone sit up at the front. Those who are relatively far away tend to get "lost" fairly easily. This seating policy should be established at the outset - then it becomes "natural".

Organize your notes for your class formally - try to use headings and sub-headings. In addition to making it easier for the student to locate topics in his notes, it may enable him to discover (the masterful lucidity of your presentation notwithstanding) where various subjects reach a conclusion.

Don't erase the board until you need it - give the slow copiers a fighting chance.

Don't try to tell the students everything you know about a subject. It will almost certainly be more than they can assimilate. Similarly, don't include too many topics - leave something for the person who teaches the next course! If you feel it useful to add embellishments, give multiple explanations, do, but be careful to point out to the students what is the tree and what are the trimmings.

If you are running behind, be prepared to terminate your class prior to the intended stopping point. While the impeccable coherence of your presentation may be lost in doing so, if you try to speed up and "get it all in", you may still lose your coherence, and probably most of the class as well. If the material is really good, it will keep until the next time.

REMEMBER TO REFLECT

As you become involved in the routine of teaching, do not forget to check yourself along the way.

Generally, you will want to appraise your class for two things:

1) A change in course objectives
2) Constructive criticism of your teaching - is anybody learning anything?

Continuous evaluation should not be unilateral on the part of the teacher or the student. Both should be active in assessing how things are going. If there is a dissatisfaction, work together to do something about it.

SOME TECHNIQUES FOR CONTINUOUS EVALUATION

Three by Five Cards: At the beginning of each class, hand out two 3 x 5 cards to each student and ask them to list what they would like to learn. On the flipside, at the end of the class, ask students to describe what they learned during that class.

Collect one of them and keep them on file by student, and have students keep the other. Also, encourage people to identify skills or talents which they have learned that are not directly related to course content, (for example, analytical skills, listening, sensitivity to other students, or better study habits).

Performance Notes: Next to each student's name on a class list, make periodic one word or one phrase summaries of their performance in class and your reactions to their work.

The Here and Now Wheel: The wheel in the pocket page is variously called the "Here and Now" wheel, Simon's Quadrant, or the Four Spokes of Learning circle. It has been particularly useful for instructors who seek immediate, easy-to-read appraisals of them and their classes. While known primarily as an "evaluation" technique it can be regarded as a successful teaching technique for its ability to stimulate thoughtful investigation into matters of course content, teaching style, and classroom environment.

Some Advantages:

1. *It asks participants to assume a more active individual responsibility for what goes on in class.*

2. *It can produce a recognition of (and tolerance for) the needs and expectations of other members of the learning group.*

3. *Non-verbal as well as outspoken members are systemmatically polled.*

4. *Participants have a protected opportunity to criticize constructively (and register support for effective teaching techniques).*

5. *It is fast and painless enough to administer regularly (perhaps every other session). By fast, we suggest keeping the exercise to fifteen minutes.*

6. *It is adaptable for use with any size group.*

7. *It is also a reminder that "learning" does not necessarily take place simply because "teaching" has gone on.*

Creative Testing: If you are interested in using tests, it should be emphasized that there is a body of knowledge in the field of tests and measurements that is worth reviewing. For the purposes of this manual, we would like to encourage that you start with your list of objectives and design your test questions to measure student progress toward those goals. Determine how many items are necessary to get at each category of objectives. You will probably be surprised to see how easily they can pile up in some categories while others are left untouched. Give some thought to designing questions that measure ability to apply principles as well as those that emphasize memorization of facts. Check the design of your exam to see:

- If it helps students learn something new.
- If it helps you identify what the student has learned.

Try having students submit questions and/or design a test. Analyze the questions they submit in a group discussion. Do they measure reading skills, writing competence, knowledge of the subject, observational or any other skills?

Be attentive to what is expressed more than how it is expressed. Articulate students sometimes have an ability to obscure with their fluency how much they know about a topic.

Use tests occasionally as confidence building exercises. Some tests are effective when students can take them more than once.

THE DIFFICULT STUDENT

Happily, your adult students are usually in class to learn; they have an immediate personal or career goal. Also, without the competitive atmosphere created by some grading systems, the problems you encounter may not be as frequent or as extensive as you might expect with a group of younger students. However, it is probably safe to say that you will find at least one student in each class that will present you with a special challenge.

It should also be said that what is considered good practice and morale will vary from one situation to another and from instructor to instructor. There are obviously no pat solutions that work with every difficult student under all circumstances. Volumes could be written and not do justice to this topic. We will briefly mention some of the most common problems and make a few suggestions based on what other instructors have found to be effective strategies. If you have students with special needs and feel unprepared to deal with them, don't hesitate to call a CCV staff person or counselor.

The Frustrated Learner - This is the student (not too uncommon among adults) who, often without the necessary time, energy or study skills, has high learning expectations. Very often this student will either drop out or blame the instructor, the course, the other students, or circumstances for the failure to achieve his/her goals. With this student it will be important for you to recognize and encourage small successes and signs of any progress; "I really liked the way you tackled that problem, Charlie" or "Even though you didn't finish the work, what you did was nice". If you can help him to set realistic learning goals that he can succeed with, it may help him begin to break his self defeating pattern; "Let's try for now, Charlie, to gain just an understanding of two of the basic points Aristotle makes in the first book of the *Politics.*"

The Monopolizer - One of the more common problems encountered by College teachers is the monopolizer, who, as the name implies, dominates a discussion and seemingly never lacks for something to say.

Because most of your students are there to participate, this won't be your problem alone. However, because the other students will usually be reluctant to intrude or interrupt, you will have to take the lead and intervene. One simple devise is to *redirect* the discussion with another question, and if necessary indicate gently that others should have a chance; "Mary, could we hear what you have to say on this issue?" If you have an extreme case where the monopolizer remains insensitive to his own dominating behavior, you may have to take the person aside after class. Calmly and courteously explain the need for everyone to have an equal chance to participate. Show appreciation for his/her contributions but emphasize the need for a time limit explaining the simple arithmetic of the problem. For instance, if you have fifteen students and a two and one half hour class discussion, each student has approximately ten minutes to speak.

The reluctant participant - The opposite of the monopolizer is the shy or reluctant learner. Some students begin a class hesitantly and come on stronger when a sense of trust has been established. This is normal and it is often best to allow these students to gradually increase their verbal participation. Other students actively participate and learn by listening and observing, rarely contributing to discussion. This is their style and they have a right to it. However, benefits can be gained both for the class and for the student if you can gently draw these students out with an occasional direct question: "Jim, I can tell you have been thinking about what has been said, would you like to share some of those thoughts with us?" These students sometimes shine, if you give the class occasional opportunities to write what they are learning.

A more difficult problem is when you have a student or two who, compared to the other students, lack the quick intellect or the ability to articulate. At some level, they are aware of this and are, therefore, afraid of "looking bad" in front of the class. By paying a lot of attention to these students, you always run the risk of boring other students and altering the pace of the discussion or instruction too much. An effective but not by any means easy way to handle this is to involve the eager, talkative students in bringing out the slower, less articulate ones. If you can pull it off, the interaction between the two levels can bear fruit for both barties. Education does not flow in only one direction during the teaching-learning process.

One way to do this is by using diads to work on a particular problem or issue. Be sure that your slow learner is teamed up with an articulate but caring partner who, if possible, has been given a sense of what you are trying to do. The result can be that a legitimate educational activity has taken place with important benefits for all.

In the larger group, you may want to direct questions to the shy participant that elicit basic information and then ask the more articulate student for expansive or clarifying responses. "John, can you remember what the first job of a good counselor is?" and then, "Mary, how would you do that with an angry, antagonistic client?" Ideally, the learning builds to a higher level as communication between different types of students occurs.

The Disruptive Student - On rare occasions, you may be confronted by the student who seems dedicated to the task of interfering with the class routine. This can take the form of constant interruptions, outright hostility, challenging remarks, or irritating behavior. Adult students who exhibit these actions and attitudes are often sending a message, "I desperately need attention, to be recognized, to be understood." or "I need to exert my power and influence." You should not attempt to be a therapist or counselor to the seriously disturbed or hostile student. The best and only tact is to refer the student to a CCV staff person or counselor. With milder or less serious cases, a firm insistance on only constructive comments and classroom order is called for. In some situations, it may be necessary to talk to the disruptive student after class reaffirming your expectations. Some instructors have found the use of either formal or informal contracts effective. The student agrees to refrain from certain behaviors and in return, is allowed to remain in class and possibly receive some extra help.

The above discussions are obvious over-simplifications. Difficult students do not fit neatly into categories. The "disruptive" student may also be a "monopolizer" and a "frustrated learner". But, it is our hope that you might have found some useful information or at least some clues to help you if problems arise. We would like to add a quote from Kenneth E. Eble's "The Craft of Teaching":

> *"I underscore the general advisability of facing up to situations, of candor and honesty and self-awareness in dealing with them, of recognizing our own possibilities of error, and of not dwelling over-much on those possibilities in everyone else. Openness, patience, consideration, courage, tolerance and generosity are also good for dealing with vexing situations. If all else fails, avoid the occasion for sin."*

WRAPPING IT UP

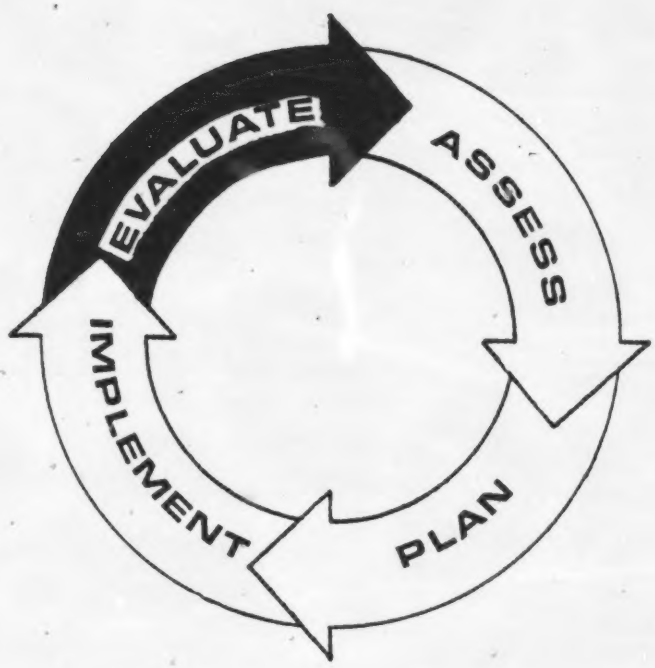
It is probably clear by now that Community College has devoted considerable energy to emphasize that learning takes place all the time in every situation and that it is a valuable process to evaluate what you learn. In this section, we will try to help you and your students wrap it up in style.

. What does a narrative evaluation accomplish?

. How can I effectively evaluate students?

. What are some concerns other instructors have dealt with?

. What is a good example of a completed evaluation?



WHY EVALUATE?

To Describe Learning: The description of what and how well something was learned is perhaps the most critical of the four states of a learning experience because it is the litmus test of the first three. The description will reveal how well the study was planned and undertaken by students and instructors.

To Facilitate Learning: The process of reflecting on one's learning encourages students' self-reliance by pinpointing acquired and needed skills. With accurate descriptions of their performance, students can make realistic choices in their educational planning. Narrative evaluations in this sense, become a new set of objectives.

To Document Learning: The college must be accountable to the public it serves. It is obliged to provide a record of student work, for students to use as they seek new programs of study at other institutions or work with prospective employers. Your written evaluation of a student becomes part of the student's transcript.

HOW TO EVALUATE

Evaluations should rest on points related to the objectives, methods, and completion requirements of your course. At a minimum, evaluate the student on each objective in the course description. Specify how well he/she has learned each. In addition you may choose to write a broader statement, which includes a commentary about other skills the student has learned or improved in the course.

In any case, your writing should be to the point and exclusive of character evaluation. Narrative statements are improved if you deliberately compare students' original reasons for taking the course (which usually hint at how much the students knew of the subject) with their end-of-term level of understanding or acquired skills. Estimating changes of character or attitude can be tricky, but obvious improvements in confidence, for example, or an ability to become better organized in response to the challenge of tough assignments ought to be noted on the evaluation.

For every Community College sponsored learning experience, two written evaluation statements are required: one to be written by the instructor and one by the student. Students and instructors are encouraged to write these statements independently and then to share them.

WHAT SHOULD GOOD EVALUATIONS INCLUDE?

Points to be addressed by Instructors:

- Which of the objectives has the student fulfilled?
- From the student's point of view, what learning has taken place (as opposed to teaching)?
- How do you know that this learning has taken place?
- Describe the work which was actually done (e.g., class projects, homework, class participation, special skills acquired).
- Be sure to refer to the quality of the student's work.
- Include any recommendation you have for the student's further study in the subject.

"Since students will have to judge their own performance after they leave school, it is important to provide as much experience as possible in self-evaluation."

Charles Silberman

Crisis in the Classroom

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QUESTIONS TEACHERS HAVE WANTED TO ASK (AND HAVE) ABOUT EVALUATIONS

How long should an evaluation be?

> Long enough to be specific about the main learning which occurred during the course. Usually, this takes less than a type written page but that should by no means be considered a limit.

Should evaluations be written to the student, "Your listening skills and ability to understand ..." or to a third party, "Pat's interpersonal skills improved remarkably ..."?

> There is no required style. Choose whichever format is easiest and most comfortable for you. The important thing is to describe with succinctness and clarity what learning the student demonstrated during the course.

What if Sarah had already mastered what my course was designed to teach before she ever came to Community College?

> Ideally your negotiated objectives should reflect the opportunity for Sarah to further advance and refine her knowledge. Using her as a peer teacher is one way for her to enhance her own understanding as she helps others. The evaluation should reflect on this and describe the new levels of learning gained as well as recommend what she might do as a next step.

In terms of our course description, Ben did not complete three of the five objectives set forth. And although he attended all the classes, worked five hours out side of class weekly and turned in all homework assignments, his final project did not fulfill our minimum expectations. Is he a "complete" or an "incomplete"?

> "Incomplete" for exactly the reasons you listed. While this is a good start to a statement, it should elaborate on your minimum expectations.

One of my students monopolized class discussion. Although he completed course requirements, he probably does not deserve to "pass" as he prevented many of his classmates from learning. Can I be hauled into court for character assassination if I mention this on his evaluation?

> Mention what he did learn. Then if it is pertinent to the subject and course goals that this person lacked sensitivity to others needs, mention that also. Do not malign his character but do mention skill deficiencies. Recommend what he might do to improve his interpersonal skills.

Several of my students did not complete their narrative evaluations by the end of my course. Am I required to track them down or will the college take over for me after a certain point?

First, be certain that you have completed narrative evaluations on everyone who was on the official class list. If you have time, we would appreciate whatever 'tracking down' of students you can do, but it is the student's responsibility to keep his/her file up to date by completing narrative evaluations on work he/she does at the Community College.

Should I be honest or brutally honest in my evaluation statements?

Be constructively candid. A student should know, for example, why you do not think it worthwhile for him/her to continue studying your subject.

Teachers have always been free to offer evaluations to students apart from the formalities of grading. Whether in the form of marginal comments on papers or discussion in the office or classroom, evaluations have a considerable impact.

Students need to know what they are capable of, where their thought has led, what they need to work on and where they need to go next.

Every good teacher deals with these questions to some degree, often primarily in the course of assigning grades. Nonetheless, the system of grading works against the process of diagnostic and supportive evaluation, because students often have a strong incentive to conceal any weakness or doubt they may feel.

from the editors of *Change* magazine

CAUTION! REMEMBER, ONLY YOU AND YOUR STUDENTS CAN WRITE EVALUATIONS WELL

At an evaluation workshop held for teachers, several people requested examples of common problems we find in evaluations.

1. Recently a student noted that "Those projects we did were wonderful!" No one knows what the student learned or how he learned it unless they know:
   1) what the projects were
   2) why they were wonderful
   3) how they were done
   4) in what way the project related to the student's objectives in taking the course.

   Be sure both instructor and student statements refer to the objectives. The statements should confirm or deny that the student has met each objective with an explanation of how and why in each case.

2. "He came. He studied. He left." Many evaluations are based on recollections from the "last few classes" only. Those which document the learning which took place (for example, the improvement of writing skills from one assignment to the next) are better because they are histories of learning, not hastily reconstructed impressions.

3. "She was a great instructor." is a compliment to the teacher, not a statement of what the student learned. Student statements should be evaluations of learning, not compliments. There is plenty of room for compliments on appraisals of the course and instructor.

4. "[illegible]." is illegible. Evaluations which are prepared on a separate paper and then transferred to the evaluation form are generally neater and more thoughtful.

On the following page is a sample of the final student record including a course description and narrative evaluation.

Shakespearean Experience
Instructor: Rebecca Tarrant
Summer, 1978

I. COURSE DESCRIPTION

A. Goals, Objectives or Planned Outcomes

Each student enrolled in this course will have the opportunity to become more familiar with Shakespeare through a variety of experiences. These will include the opportunity:

1. To participate in discussions of various aspects of Shakespeare's language
   a. Metaphor
   b. Proverbs
   c. Puns
   d. Grammar
   e. Rhyme
   f. Contextual analysis
2. To read and discuss a minimum of two plays, Twelfth Night and Othello
   a. Historical background
   b. Theatrical conventions (such as stock characters)
   c. Character analysis
   d. Plot structure
   e. Theme
   f. Universality
3. To see and critique theatrical performances of the two plays read.
4. To read and discuss a sample of Shakespearean sonnets.
5. To write short essays on theme and characterization for plays read.
6. To write a sonnet.
7. To view films and listen to recordings in order to enhance their understanding of Shakespeare's language and dramatic techniques.

B. Methods and/or Content

Discussion
Lecture
Assigned readings from plays or sonnets per class meeting
Class readings of the plays
Individual projects
Field trips
Composition assignments (one 300-word paper, one sonnet)

C. Completion Requirements

1. Each student will write a narrative self-evaluation statement at the end of the course.
2. Each student will write a 300-word paper on Twelfth Night.
3. Each student will submit an original sonnet or a written analysis of a Shakespearean sonnet.
4. Each student will prepare an independent project and present it to the class.
5. Regular attendance and participation in class.

D. Other Information

1. Three films will be viewed: "Shakespeare: Soul of an Age", "Shakespeare: A Mirror of Man", and "Othello: Anatomy of a Marriage."
2. Recordings of both Twelfth Night and Othello will be used.

Statement by the Instructor

[redacted] mastered all objectives established at the outset of this course. In addition to completing the basic requirements, he contributed an enthusiasm and an earnest desire to explore Shakespeare. [redacted] was well-prepared for each class and often brought out points from his independent study of the plays. He seemed to enjoy the live performances very much and even shared his Shakespearean experience with his wife by returning to see a second performance with her.

[redacted] took all assignments seriously and completed them in a manner befitting an upper level student. For his 300-word essay on Twelfth Night, he chose to compare the two characters, Viola and Emilia. This was a more difficult assignment (of his own design) than others that were suggested, and he drew an interesting parallel.

[redacted] seemed to enjoy the assignment on sonnets in particular. He wrote a sonnet in Shakespearean form to be shared with the class. Afterwards, he voluntarily re-submitted it for a more thorough critique and comment to assist him in improving his work.

[redacted] final project was one of the first presented, setting a high precedent for the others to follow. He did extensive research on the subjects of love and jealousy and applied his findings to the tragedy Othello. [redacted] enjoyment of his study was quite evident during the presentation, and he had devised a series of probing questions that generated a very exciting discussion. His analysis of Othello was very thorough, indicating that [redacted] had truly learned to apply the critical thinking skills he will need for further study of literature.

In order to meet the course objectives, [redacted] did the following:

1. completed all worksheets on Shakespeare's language.
2. read Twelfth Night and Othello and attended the performances.
3. participated in discussions of the plays, recordings, films, and live performances.
4. wrote a comparative essay on two characters from Twelfth Night.
5. wrote an unannounced critical essay on the performance of Othello.
6. participated in class analysis of Shakespearean sonnets.
7. wrote a Shakespearean sonnet.
8. researched the subjects of love and jealousy and applied his findings to the tragedy Othello. This was presented in a most effective manner during a class session. His questions to stimulate discussion were excellent. He had become quite knowledgeable on both his subjects and the play.

I recommend that [redacted] pursue the study of literature. His joy in learning is contagious and most beneficial to any class.

/s/ Rebecca N. Tarrant

Statement by the Student

At the time my interest in receiving a college education began I was principally concerned with the great number of career opportunities open to a person with a degree. After I completed my first year of school, I realized college is much more than just a place to prepare yourself for a career. It is a place where you can become very excited about learning because you are exposed to new and different subject areas that expand your understanding of life and the meaning life has for you. My participation in the Shakespearean course offered by CCV this summer has served to keep me excited about learning, and has greatly expanded my understanding of Shakespearean literature and theatre and the ideas he conveyed about life through his work.

Reading two of his plays, Othello and Twelfth Night, allowed me to study his writing of two different types of plays, a tragedy and a comedy. Through participation in class discussion, hearing lectures, listening to recordings, viewing films, and reading scenes in class, I feel I have a full understanding of these two plays and Shakespeare's style of writing.

The paper I wrote on Twelfth Night enabled me to analyze two leading characters and their reactions to certain circumstances in the play. This paper made me realize how fully Shakespeare develops each and every one of his characters. Through reading and class discussion of Shakespeare's sonnets, I came to appreciate the unique way he expressed himself in this form. I truly realized what a remarkable writer he was when we were assigned to write a sonnet in Shakespearean form. I have written simple poetry, but writing poetry in Shakespearean form was a challenge, a gratifying challenge.

The most enjoyable part of the course was seeing the theatrical performances of both plays; this was my first exposure to live Shakespearean theatre. I was so emotionally drawn into the plot of Othello that I returned on my own to view the performance a second time. The staging and acting was very realistic and when viewing the play I felt I was in the Elizabethan Age! A very important part of seeing the theatrical performance was the backstage tour the class received from the director and producer of the Champlain Shakespearean Festival in Burlington, Vermont. This allowed us to see the enormous amount of work and organization involved in producing the plays. Another important aspect that allowed me to appreciate Shakespearean theatre was discussing Twelfth Night with a class speaker who was an actor in the play. He gave me yet another point of view of Shakespeare's work.

After studying Shakespeare for several weeks I realized the morals he established in the plays we read are still true today. Therefore, I decided to center my independent project around some specific instances of love and jealousy in Othello and how they apply to present society. After extensive research on love and jealousy and careful study of Othello, I determined the best way to convey my ideas to the class was to give an oral presentation with class discussion following. I enjoyed presenting my ideas and felt the class discussion was very interesting and gave all members of the class an opportunity to express their ideas in contrast and in agreement with the ideas I presented.

After the completion of my project, I realized what a great amount of information concerning Shakespeare I have absorbed and how much my interest has been sparked to encourage future study of his works. I have attached my written projects for the class which I believe will help portray the areas we studied. Throughout this evaluation I have referred to my participation in a course in Shakespeare. This has been more than a course, it truly has been a Shakespearean Experience!

There is something kind of nice about coming full circle. Evaluation can be like that too. Start by saying where it is you want to go. Assess and plan what you'll need to do to get there. Rest periodically along the way and look around to be sure you're not lost. When you get there, reflect on the experience, evaluate it. Then, assess where you want to go next.

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